considerable powers of re-invention and adaptation (see Chapter Three, p. 124f.). In the more venturesome architecture of Robert Adam (1728–92), which came to maturity in Britain in the 1760s and 70s and ultimately reached as a style as far as Russia and America, the Roman language of proportioned column, wall and ornament was turned to what Adam called ‘novelty and variety’. Standard proportions were narrowed or widened, grammatical ‘correctness’ in matters of detail was set aside, and yet the overall effect managed to look both calculated and comfortable to the eye. The Adelphi, a Thameside housing scheme built by Adam and his brothers in 1768–72, showed all these characteristics. Adam also created some of the most delightful interiors of this or any other age: sacrificing none of the lightness of touch that the outgoing Rococo had gained, yet disciplining that intimacy with sharply-profiled, low relief classical ornament (Plate III).

Other factors, more intellectually and emotionally challenging, were at work, however, involving not only the disinterment of life-lines from a past that Mediterranean archaeology was literally revealing by excavation, but meditations on a ‘true’ style, as contemporaries saw it, that these life-lines could ensure for the future. Ancient Greece was the chief focus of this. Baseless Greek columns, and Greek pots (then called Etruscan, as many were dug up in Etruria in Italy) recalled the very origins of classical form and the simplicity which was once visible before later refinements covered it up. The German art historian Winckelmann (1717–68) advised a study of the ‘calm greatness’ of Greek statues as a future necessity: ‘There is but one way for the moderns to become great . . . by imitating the ancients’.11 This was a gospel with many practical applications in new contexts. Profile heads on monument (Fig. 30) or cameo lent antique authority to the taste for the silhouette. Greek-style motifs appeared in furniture (Fig. 6). Wedgwood (1730–95) adapted the lessons of Greek pottery to his famous basalt ware and creamware (Fig. 7). Classical architectural shapes were transferred to the new America, most signal by Thomas Jefferson (1743–1826), third President, who saw the ‘cubic architecture’ as he called it, of the Maison Carrée, the Roman temple at Nîmes, as the only true choice for his Capitol building at Richmond, Virginia (p. 129).

The Inspiration of Nature; the Move to Romanticism

In contrast to Neo-classical certainties, new horizons were widening, not only in America but in Europe. There too they could have about them the appeal of the unfamiliar, even the disturbing. Some were geographical – India, as the English East India Company took up the administration of Bengal in the 1760s; or Egypt, especially after Napoleon’s archaeological initiatives following his expedition in 1798. Others were mental. The excitments long offered by the storm paintings of the Italian Salvador Rosa (1615–73) were now joined by the exhilarating appeal to the imagination of Garrick’s acting of Shakespeare, or by the ‘Sublime’, which Edmund Burke discussed in 1757. To the ancient writer

Figure 7: Tureen and cover. Queensware, transfer-printed in black with ‘Bewick’ landscapes. Ht 28 cm, diam. 35.6 cm: Mark: WEDGWOOD. About 1791.
Wedgwood Museum, Barlaston, Staffordshire (England).

Josiah Wedgwood (1730–95) combined close attention to the technical production of ceramics with exceptional insights into marketing the results. While cream-glazed earthenware had been made in England before mid-century, Wedgwood’s creamware with white body was perfected by 1765. Known as ‘Queensware’ – Queen Charlotte commissioned a service in that year – it was an unprecedented success both at home and as export to the Continent. Not only was it within the financial reach of middle- as well as upper-class buyers, but the elegant Neo-classical shapes that Wedgwood increasingly used were ideally suited to production-line manufacture.

The tureen relays another source of popular cultural diffusion in its ‘picturesque’ decorative rustic scene, transfer-printed from a wood-engraving in the style of Thomas Bewick (though not directly traceable to him).

twenty years before Berlioz was born The Trojans (1858) as a direct descendant. Berlioz saw another spiritual father in Beethoven. In their operas both he and Wagner were concerned to apply the dramatic qualities of the Beethoven symphony to the stage.

Besides the Classical Style in music, there grew up after 1750 a movement in the visual arts now known as ‘Neo-classicism’, which aimed to abolish the fanciful Rococo and, backed by the fervour of the Enlightenment, reinvigorate the use of classical models. It took a variety of forms, some displaying con-
Longinus, 'sublime' oratory conveyed exultation: by describing the effects of terror on the emotions, in examples from Shakespeare, Milton and the Old Testament, Burke gave the term new life. Even the Royal Academy's President, Reynolds, student of the 'terrible' in Michelangelo rather than in Rosa, made a 'sublime' Macbeth painting for Boydell's Shakespeare Gallery in London (opened 1789); his successor, the American history painter Benjamin West (1738–1820) also explored this ground. Romantic landscapists, such as Turner (Figs. 8, 45) and Martin, could extract the utmost danger from the sublime.

It is no coincidence that landscape painting, firmly established before 1700 by Claude Lorrain (1600–82) in terms of a timeless, light-filled Arcadia, and by Dutch painters conscious of their immense skies which could so quickly change, took on special importance in the late eighteenth century. The human need for the classical Arcadia was still strong: but the rougher aspects of nature, the textural intricacies of wild mountain landscape and buildings in such settings, were coming to be seen as offering pictorial qualities and therefore self-sufficiently 'picturesque'. Awareness of medieval buildings, already strong among clergy and country antiquarians, was advanced by the evidence of what time had preserved or destroyed, and by a desire to record it. Amateur artists - a growing band in this age of drawing masters - might, for instance, draw the ruins of Goodrich Castle as they journeyed down the river Wye. Picturesquely composed rusticity might now be encountered tout court on the side of a Wedgewood tureen (Fig. 7). Though picturesque subjects became a cliché, as characters in Jane Austen's novels reveal, they were an undoubted imaginative spur to the young Romantics. Turner was making long picturesque tours all over Britain through the 1790s. One of Constable's earliest acts as an artist, in 1796, was to draw thatched cottages in his native Suffolk, in what has come to be seen as a kind of rural picturesque of 'lowly' subjects.

The vernacular art and building styles of northern Europe made steady gains in reputation in this pre-Romantic period. The term 'Gothic' (remembering the Germanic tribes who had harassed medieval Rome) had already acquired new, favourable meanings and, after a phase of playful alliance of 'Gothick' with the Rococo, more serious impulses were at work in both architecture and literature. Regard for Gothic increased as the Germans, French and


Turner's Liber Studiorum (fourteen parts, 71 subjects) used the print form to advertise his mastery of different branches of landscape. Each composition is placed in a category ('Mountainous', 'Marine', etc): the present example is 'Historical'. Based on a painting of 1800, it brings the violent light and shade of the heroic Baroque into modern focus: contrasting the obvious deadness of the foreground corpse with the free motion of a cloud placed at exactly the same angle above. It also illustrates the continuing potency of the eighteenth-century 'sublime': lightning and hailstones, as described in the Book of Exodus (seventh plague), have extinguished human life - but leave the viewer behind to ponder the fact.
British explored their national roots (p. 195). Its power as an imaginative stimulus, however, accounted for much of its general appeal. For adherents of the sublime the leaping forms of Gothic pointed arches expressed a freedom that semi-circular classical arches could not. The excitement of tall Gothic shapes marked Bentley’s design for Gray’s Elegy (Fig. 9). A modern ‘Gothic’ literature of mystery and the supernatural became fashionable (Chapters One, p. 52; Four, p. 192; Five, p. 220). Even after 1830, when the respective contributions of France, Germany and Britain to medieval Gothic had been soberly analysed by scholars, and one of its keenest students, the architect Pugin (1812–52), came to see it as a style of Christian relevance for his own time, the Romantic associations with chivalry and imaginative adventure continued.

We have reached the last ‘label’ we need to consider: ‘Romantic’, the most difficult of all. The word itself presents a clear derivation from the medieval ‘romance’ of love, chivalry and adventure. The modern meanings were to go well beyond any single ancestor, although the persistent element of imaginative adventure, which had also come to characterize the sublime, prefigured the energy of modern Romanticism. ‘Sublimity and genius flash in Shakespeare’, observed the French Encyclopédie. In the 1770s the German Sturm und Drang (Storm and Stress) literary movement, with Goethe (1749–1832) and Schiller (1759–1805) among its proponents and with its high regard for Shakespeare, upheld this view. But if, in this movement, we recognize clear signs of Romantic impatience with classical rules and ‘learning’, we also have to accept that the beginnings of such ideas are irrecoverably buried in the past. There was much in Baroque painting’s kind of direct appeal to the spectator (p. 7 above) that the Romantics could use: Rubens emerged as a powerful influence. Looking away from the authority of Baroque Italy, however, Romantics felt free to rangeimaginatively and eclectically outwards in space and backwards in time. The old fascination with the ‘Noble Savage’ was focused for the later eighteenth century by Rousseau’s celebration of the pastoral life. Folk tradition, the history of nations, the life of ordinary people, what the ‘classical’ poet Dryden back in 1700 had referred to in Chatter as the ‘rude sweetness of a Scotch tune’: all held out further attractions. Already in 1709 Shakespeare had been described as ‘a wonderful genius, a single Instance of the Force of Nature, and the Strength of Wit’. For a Romantic writer like Victor Hugo (preface to his play Cromwell, 1827) Shakespeare was the drama, mingling high and low, the sublime and the grotesque, in the same scene, like real life. In the

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Figure 9: Richard Bentley (died 1782). Illustration to Gray’s ‘Elegy written in a Country Churchyard’, one of six designs for Horace Walpole’s Strawberry Hill edition of Poems by Mr T. Gray (1753). Engraving by C. Grignion, max. 26.2 x 20 cm. British Library (C57 h5)

This piles up vertical forms: helm and gauntlets in the left-hand niche; tree, sheaves and agricultural implements on the right. The ribbing of the Gothic vault echoes the branches of the tree, and the chivalric and heraldic elements set outgoing human adventure against the idea of incoming harvest and life’s completion, all of which the poem recalls.
The next two chapters close in on the artists themselves: Chapter Four on their public activity in an age of advancing nationalisms and on the private role that some found themselves adopting or were glad to adopt; Chapter Five on the Romantic cult of the fantastic and a heightened view of the real as a development of this private role. Finally, returning to the bridge image (and the public arena), Chapter Six looks at the links to a modern culture that are symbolized by certain aspects of technology, art and education, which take on so close a relationship to one another in this period.

**Notes**

Place of publication is London unless otherwise stated.

2. For a full range of examples see John Rupert Martin, *Baroque* (1977)
4. A main task of music, according to Roger North (1653–1734), was to 'move the affections' (a word that conveyed a stronger meaning than at present) as well as to 'excite the passions' (*The Musical Grammarian*, 1728). The association of the ancient 'modes' of music with particular expressive effects (Doric with severity, Phrygian with warlike passion, etc.) provided a well-known foundation for this doctrine. Music of the Baroque age was much concerned with the expression in single movements of single emotions. Codifying the practice, German theorists gave it the name Affektenlehre. See also p. 73.
8. For example in Diderot's *Lettre sur les Aveugles* (Letter on the Blind, 1749). For Diderot here, indeed, a musical phrase is one long varying syllable (*une seule et longue syllabe, qui a chaque instant varie d'inflexion et d'expression*). For Diderot's interest in the expressive power of words spoken semi-articulately under emotional stress compared with that of music, see Arthur M. Wilson, *Diderot, the Testing Years* (Oxford 1957), pp. 268–9. Rousseau referred to music's power to 'speak' for an actor, in place of words, in his *Dictionnaire de la Musique* (1767)
9. Earlier treatises on ancient music were now superseded by the *Storia della Musica* (1761–81) by Padre Giovanni Martini. His account influenced vol. I of Dr Charles Burney's *General History of Music* (1776).
13. The term picturesque, popularized in England by William Gilpin (*Three Essays: On Picturesque Beauty, on Picturesque Travel, and on Sketching Landscape*, 1792)
was theoretically defined by Uvedale Price (Essay on the Picturesque, 1794, enlarged 1810)
